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C. Hubert H Parry

R. C. M

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Last term we discussed the beginnings of opera and oratorio in Italy at the very outset of the 17th century, and we had better ~~make~~ refresh our ~~information~~ memories. 'Til that time music had been almost exclusively of one type, that is of unaccompanied choral music which was developed to a wonderful pitch of perfection by such great masters as Palestrina who died in 1594, by Lasso who died in 1594 and Marenzio who died in 1599. The earliest attempt at solo music with accompaniment just overlapped these lives, such as Vincenzo Galilei (about 1590) and Cavalieri (?) and Peri. The first notable experiments in opera and oratorio ~~with~~ in the new order were made in 1600. The opera being Peri's Euridice, and the oratorio being Cavalieri's representation of the soul and body. Caccini was to the fore with an opera and a book on the new music containing specimens of solo song with accompaniment. Then Monteverdi came on the scene and astonished the world with his venturesome experiments in the line of musical drama. Public theatres were first opened for the performance of opera in Venice in 1637, and gave a first(?) impulse to the movement which spread to the most important towns in Italy. Then Monteverdi's pupil Cavalli in the next generation became the foremost opera ~~of the next generation~~. He wrote a vast lot(?) of opera and was invited to Paris to conduct some of them and found Lulli there in 1660.

French and German music of the seventeenth century. Easter term 1904

Evolution from the vague to the definite. From unity to diversity. From the condition of general sameness to the condition in which the differences between one thing and another is more decisive and clear. There are various ways in which art branched out in all directions; ~~and one of the most~~ and became more copious and varied as time went on. One of the most conspicuous and wide reaching of these was the differentiation which was the outcome of different national characteristics and habits. We are well aware in our own time of the fact that the different nations have different kinds of art and like different things and we know that no nation's music really thrives unless it represents in some the national qualities – no one can question that taking a broad view of things German music differs hugely from French music,

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and Italian music from both – and one of the reasons why English music has not thriven(?) in the past was that it was not steadfast in the maintenance of National distinction but fell time after time under the influence of music of other nations and did little more than imitate and reproduce the style of great masters of other nations, so for a time it fell under the spell of Handel and her composers were content for generations to imitate him; and later it fell under the spell of Mendelssohn and made feeble (?) reproductions of his manner – and now again we are in danger of falling under spell of ~~vauy~~ composers of semi-civilised races who represent quite a different order of being from the English style.

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No one who faces the matter frankly can fail to be impressed by the extent of the influence of National temperamental peculiarities upon their art. You may have got some inkling of it even in the times when there was really only one kind of art. For in the days when there were no symphonies or sonatas or suites or operas or oratorios, when the only music which deserved to be called seriously artistic was unaccompanied choral music there was a distinct difference between the music of the Italians and the music of the Netherlanders and the music of the great English composers of Elizabeth and James I's time. The Italians with a greater sense of sensuous beauty produced music which manifested congenial (?) traits of pure beauty of sound and form. The Netherlanders which is rather cold in sound but full of ingenuity and intellectual force, and the English in music tuneful vivacious(?) and simply fresh.

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When the revolution came at the beginning of the 17th century and composers began to experiment in all sorts of secular music, operas, cantatas and instrumental music, the various nations soon showed this predisposition in the way they adapted adopted and adapted the new ideas about music. ~~Among them the liveliest (?) nation was first in the field and the French soon began to develop this new art in ways which were consistent with their character,~~ the Netherlands dropped out of the race. The Germans were very slow to come into track(?) with the movement and they were hindered by the outbreak of religious war (which wasted the country and produced devastation and general demoralisation) – And the English still went on cultivating the old style of art, when all other nations had given it up - which we know to be consistent with the English character.

~~So as the French came first in their~~ But the liveliest nation was early in the field, and the French soon began to develop their

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new art in ways which were consistent with what we know as their character. So now that we come to the consideration of the speed of the new order of ideas we may as well take the French phase of it into consideration first. And it really almost makes me smile to see how simple and obvious the connection between the style of art which they developed and the character of the people as we know them. It was perhaps their innate gaiety and liveliness which had hindered them from being conspicuous when all music was of a deeply serious and moving religious nature. When rhythm (which is the characteristic feature of secular music) was completely absent(?) from artistic music of all kinds. But directly rhythm began to come in as an important factor in art the French began to find their way about and it really seems as if the department of art which was the formulation of their national style was the ballet. Whenever little lights come to us from early days when very little is decisively recorded about music, the French seem to have been trying to

Reign of Charles VI 1280. Agincourt 1415.

Charles VIII succeeded Louis XI 1483.

~~Crowned at Rheims 1429~~

-Louis succeeded 1498.

~~Jeanne D'Arc 1431.~~ Francis 1475

Henri II Francis II xxx

Henry III

do something in the way of ballet music and theatre music for theatrical displays. We hear of ballets being performed as far back as the fourteenth century. ~~One was given~~ the earliest of which there appears to be (on) record(?) was in 1392 which was at the Hôtel of Queen Blanche on the occasion of the marriage between some members of the great house of Vermandois with the Isabeau of Bavaria. It had a most disastrous termination – as several of the great nobles of the court took part in it; and they were dressed up in sheepskins and the sheepskins unluckily caught fire and they were burnt alive. The tragedy is recorded in the Chronicle of Juvenal des Hains(?) and by Froissart. And there is a grimly ungainly(?) picture of the same in the illuminated chronicle of Froissart. We hear of ballets at court in the reign of Charles VIII and Louis XII. And the art of ballet making is said to have made much progress in the reign of King(?) Francis. In the reign of Charles IX an Academy of Music and Poetry was founded and a famous ballet of which some music remains took place in that reign.

Charles IX 1560-1574.
Francis of St Bartholomew(?) 1572,
Henri III 1574,
Henri IV 1589.
Murdered(?) 1609.

(The Balet Comique de la Reine given by command of Henri III at wedding for the Duc de Joyeuse 1582. Henri III danced in it. In the music such(?) as it is we find the anticipation of the gay rhythmic style of French dance music.)

~~Soon after this we come to the time when composers allowed themselves dancing to secular music, in the way I told you of last time - The Italians led the way with operatic experiments of Peri and Monteverde - but it is xxx from the first that the Italians cared little for rhythmic music. Their attention was more concentrated on solo vocal music, and their attempts at dance music and indeed rhythmic music of any kind was lacking in vivacity and point. But the French went for rhythmic music from the first: and showed their innate talent for it. Unfortunately of the majority of performances which took place early in the 17th century we possess no musical relics(?)~~

Louis XIII was only 9 when he came to the throne in 1608 he was declared to be of age in 1614.

Richelieu ~~1642~~ 1624

Mazarin 1642

Louis XIII died in 1643
succeeded by Louis XIV at 4 years of age.

Miss Marchant.

Miss Gwendolen Allport.

Guedron 'maitre de musique' and 'composer of the chamber' of Louis XIII. The little song 'Anne si belle' is from the Ballet de Madame 1615.

But it is impossible not to see that the hearts of courtly people were set on rhythmic music, for ~~with~~ the records of ballets are profuse. The “Ballets du Cour” became a regular feature of court life and not only the great nobles and then ladies, but the Kings themselves took part in these. Louis XIII took part in a great ballet called “*The Deliverance of ~~Roland~~ Renault*” in January 1617, and it is recorded that ~~the performances required xxx~~ no less than 64 singers 24 viols and 14 lutes took part in the performance. And it is recorded that Pierre Guedron was poet, composer and chef d’orchestre for the occasion. Of Pierre Guedron’s works we fortunately possess a few specimens – and they happily illustrate the characteristic rhythmic quality of the French chansons. It is indeed clear that the way vocal music came into French theatrical performances was mainly in the shape

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not in the form of the declamatory indefinite monodies of the Italians, but in that of definite little lively rhythmic tunes which have the ring of popular songs. A good many of such chansons exists representing this period of French art ~~under~~ by other composers besides Guedron. Such as Jacques Mauduit(?) Antoine Boesset, Henri de Bailly, and Gabrielle Bataille who was lutenist to the Queen. Ballard the printer of these pieces is thought by Wecherlin(?) to have composed some of the songs.

Records of many other ballets (often called Marcenades(?)) exist about this time such as the '*Ballet de Laudy*' 1627, the *Ballets des Andouilles portées en guise de Momons*(?) 1628, and so far there is not much trace of the Italian influence from the earliest Italian composers ~~of the xxx~~ who developed this "new music". But the French were already very much in touch with Italy. It had been indeed on the occasion of the marriage of the French King Henri IV to Maria de Medici

Louis XIII died 1643
Anne of Austria his widow became regent.

that the first Opera of all Peri's *Euridice* had been performed in Florence. And it is recorded that when Maria the Queen's court came to France she brought Rimincini(?) the poet with her and made him "gentleman of the King's chamber". But it is known that he did not long stay in France but returned to Italy. So it was not 'til some decades later that the-action of Italian operatic ideas can be definitely pointed to – And it seems to have been the fruit of political circumstances. At that time Cardinal Mazarin was all powerful in France. But it was important for him to maintain the strength of his influence; And having discovered that Anne of Austria (who was then regent) was passionately fond of the theatre he invited a company of Italian performers to Paris and gave

First opening of public opera house in Venice
1637

a performance in 1645 on a grand scale in the Salle du Petit Bourbon in a work which went by the name of "In Festa Teatrale della Giunta(?)Pazza" by Giulio(?) Strozzi which was put on with great magnificence. This appears to have been followed by a number of performances of "Comedies mis a musique" in the Salle of the Palais Royale and we hear that the French were a good deal bored. Mme de Motteville(?) in her memoirs speaks of the occasion in 1646 at which "there were only twenty or thirty of us present and we were fit to die of cold and boredom". They admired the singing of an enchanting(?)cantatrice Margaret Bartolozzi but they would have preferred a 'nice simple couplet' to her elaborate vocalisation of roulades.

~~In the same year~~ It is clear that the French had an inkling that the Italian conception of opera would not satisfy their particular natural taste and that if they were to have

Lulli's name comes into notice just when the ardour of the French to have an opera of their own was beginning to gather to a head and we shall have to watch his gradual advance to the position which he ultimately occupied of dominating the whole field of French opera in its first phase and his establishing its form and character. The first part of the story is very complicated and difficult to follow, and he does not come to the front at once. But nevertheless it will be as well to consider his antecedents and how he came to be at court, for in all the earliest stages he is always near the front.

Lulli wrote court ballets in which Louis XIV danced with the composer.

Between 1658 and 1671 Lulli wrote 30 ballets. *Alcidiane* 1658 was the first of which we have mention. and was a foretaste of the ultimate prominence of Lulli.

It led to him being invited to ~~write~~ write the divertimento to Cavalli's *Serse* and for Ercolei *Amante* (?) which was performed at the opening of the Salle des Spectacles in 1662. However so far Lulli's intervention was a parenthesis.

exactly what they wanted they must make it for themselves. And it is in this very same year 1646 that we hear of a kind of opera called “*Achebar roi de Mogul(?)*” and music by the Abbe Mailly, which was produced at Carpentras. It is said to have been in the recitative style. In 1650 Corneille’s *Andromede* was given at the Petit Bourbon with the music of d’Arsony(?) In 1654 Quinault published some comedies for music. ~~First come across the composer Cambert whom they claim as having decisively laid the foundation of the typical French opera. Cambert had been born somewhere about 1628 in Paris and had been a pupil of the famous French xxxx Chambonnières. And the chronicles of the time puts it that he produced music for a tragedy called “Achebar roi de Mogul(?)” in 1646. What the music of this and the various “comedies de chansons” was like we cannot decisively discover. But the impulse was clearly working in the French breasts and at least in 1659 the impulse generated by experience of Italian opera and their own aspirations bore conspicuous fruit. The prime mover in the enterprise seems to have been a man named Pierre Perrin who is known in writing as the Abbe Perrin though he is said to have not been ordained. He was by way of supplying librettos for~~

Pastorale 1659

Ariane 1661

Adonis 1662.

1659 Lulli's ballet *La Raillerie* representing the struggle between Italian and French opera music.

stage performance and wrote a work indefinitely(?) called a 'Pastorale de musiques' ou 'l'Opera d'Issy (?)' for which the music was written by Pierre Cambert (b. 1628). A good deal of excitement was worked up about it, and when it was give at Issy, a fashionable district of Paris at the house of one M. de la Haye Perrin records that the court people were so excited about it that the road from Paris to Issy was quite crowded with the carriages of princes and dukes and peers and ambassadors and marshals of France. It was looked upon indeed as the first decisive ~~French~~ venture in the direction of ~~opera~~ really French opera and in the collected works of Perrin the librettist it is described as the "first French musical comedy presented in France". You can understand the feelings of these folk. They had had experience of Italian opera and had had been bored; but they did not see why theatrical entertainments on the same lines should not be devised more in a style conformable to their lively taste and with some of them there may have been a national feeling that France was quite as capable

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of producing operas as Italy if not moreso. At all costs (?) the performances at Issy were very successful, and the opera was given by command before their majesties at the Chateau at Vincennes. Unluckily Cambert's music has entirely disappeared and it was not 'til 12 years later that another opportunity presented itself. And in the interval many things occurred which makes the story very difficult to unravel. In the first place Mazarin who I told you was the prime over in these theatrical ~~xxx~~ died in 1664 in the very following year the performance of the Pastorale the Italians came very much to the fore again; since as I have before told you Cavalli who was looked upon as the foremost composer of the day was invited to Paris to superintend the performance of his 'Serse' to grace the wedding festivities (?) at the marriage of Louis XIV with the Infanta Teresa of Spain. And he was invited again in 1662 on the occasion of the celebration of the Peace of the Pyrenees(?) to superintend the performance of 'Ercole Amante' so we cannot consider that the next appearance of Cambert on the scene was quite under the

Henri IV ended 1610. Louis XIII came to the throne at 9 years of age. Richelieu came on the scene c. 1624. Mazarin appeared on the scene c.1630. Louis XIII died 1643. Louis XIV came to the throne at 4 and a half years of age. Regency in the hands of Anne of Austria at first.

same conditions as his first. More especially as by that time a more conspicuous rival had appeared on the scene in the form of Jean Baptiste Lulli, who had already won the favour of the King and had been commissioned to amplify the Operas of Cavalli with ballet tunes and such things as more likely to make the operas more palatable to French taste; and so much of the music of this period has disappeared that it is almost impossible to find proofs as to whether the characteristics of French opera were devised by Lulli, or were the ideas of Cambert for whom the French xxx claim them – the fact being that the few remains we have of Cambert's show the style and plan of later French works of the kind – but one difficulty to find not whether as Lulli's career really overlaps Cambert's the difficulty is to

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make sure whether Cambert took his cue from Lulli, or whether Lulli adapted himself to the lines laid down by Cambert. Of the two I think it is most likely that Lulli gauged French taste very acutely and devised his scheme to suit it; and that Cambert really did the same. In order to gauge the situation accurately we must consider the particulars of Lulli's appearance on the scene. Lulli was born possibly in Florence somewhere about 1733 (! 1633) and when quite a boy was brought to France by the Duc de Guise and got into the service of the court. His musical gifts soon drew people's attention and he got an opportunity to write ballet music for some performances in which they took part. ~~This was probably the play of Alcidiene which was given in 1658.~~ He showed talent as a viol player and the King appointed him leader of the Bandes des violons in 1652, when he was barely 20, the King at the time being

Corneilles xxx in relation to Cavalli's *Heroe*
and *Ercole Amante*

himself a mere boy. In 1653 Lulli was appointed court composer; in which capacity he had to write music for the Ballets and Mascarades that were given at court. He proved a good actor also and also a good dancer, and by degrees ingratiated himself more and more with the king. The first work of note of his which is recorded is the music for *Alcidiane* which was produced at St Germaine in 1658 (the year before the performance of Perrin and Cambert's venture "*La Pastorale*"). In 1661 he was made composer and superintendent of the Chamber Music of the King. In 1662 Master of Music of the Royal Family and that year he married Cambert's daughter. He produced interludes and ballets in Moliere's plays such as the *Princess d'Elide* (1664) *L'Amour Medecin*, *Le Bourgeois Gentilhomme* (1670), *Le Mariage Forcé*.
XXXXXXXXXX. *Psyche* 1671. In 1669 the King founded the "Academie Royale de Musique" for the performance of Opera and he put Abbe Perrin in command with Cambert as composer, and between

Cambert was born in Paris in 1628 or thereabouts. He was a pupil of Chambonnières for clavecin. Married Marie de Mourtier in 1655 daughter of a tailor of Pontoise. Wrote chansons and other music and came to the fore first as composer of the “Pastorale en musique” which has been mentioned above.

them they produced the opera of *Pomona* in 1671. Here again we are in difficulties because the greater part of it has been lost; but what there is of it is on the lines of later French opera and has all the traits that are generally attributed to Lulli – including the typical so called French or Lullian overture – it is an extremely artificial product and has the spectacular ballet origin on the face of it. The French liked mythological subjects in those days because it gave such opportunity for theatrical displays, and scenes for nymphs and goddesses and so on. The success of *Pomona* seems to have been great and Perrin and Cambert proceeded to contrive another work on the same lines which was called “*Les Peines et les plaisirs d’Amour*”. But then there came about a strange rearrangement of things which altogether shut the unlucky Cambert out. It is always reported that Lulli took advantage of his familiarity with the

It was through Madame de Montespan that Lulli got all the privileges and monopolies from the King.

According to some Perrin owed money to Sourdeau(?) and parted with his rights to him in compensation. Perrin was not the author of Peines et plaisirs, but Gilbert. M David says 'Perin ceda en 1672 son privilege a Lully; Le marquis de Sourdeau (?) abandonna ses matrimones a 'la fille'. Further it is said by the author the opera Peines et Plaisirs was played at the end of November or the beginning of December in 1761.

Cambert died in London 1677.

King and induced him to transfer all the power and privilege of Perrin and Cambert to him, and moreover to enable him to suppress all rivals. He was made head of the new Academie Royale de Musique by letters patent in March 1672. The unfortunate Cambert's new opera "*Les Peines et les plaisirs d'Amour*" was stopped by the xxx at Lulli's instigation after a few performances; ~~was now performed in Paris at~~ and he was so completely extinguished that he left France and came to England where he is said to have entered the service of Charles II and his opera is said to have been performed in London. Though this is only a French tradition; and no record of it can be found in the country at all. However as *Les Peines et les plaisirs d'Amour* represents Cambert's most mature efforts we may consider what remains of the work in illustrating the composer's idea of French Opera. There is first of all the normal French overture with its massive beginning; and thru the quasi fugal movement

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founded on the scheme of the Canzona (?) and then a slow movement to finish with. There then is the absurd pompous prologue, which was a regular feature of French opera; with its gross adulation of the King before whom the work was expected to be performed. And then the opera proper begins. But of this we have only an act – but that much has all the features of Lullian opera even in the style of the interludes(?) which was quite a speciality in early French opera; and was characterised by melodies declamatory phrases and by a curious interchange of different times – a feature characteristic of Lulli later. Meanwhile Lulli was installed and began his extraordinary career at the Theatre in the Rue Vaugirard on November 15th, 1692 with the pasticcio (?) called “Les Fetes de l’Amour et de Bacchus”.

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As Lulli was such a conspicuous figure in musical history and such a singular one it is excusable to give attention to the main points of his personal history. When he had so successfully established himself by making himself indispensable to the King, and he had made all rivalry impossible by getting interdicts against anyone treading on his preserve(?) he had nothing to do but compose, bring out his operas and pile up a fortune. When the great dramatist Moliere died, in Feb 1673, the King handed on the Salle du Palais Royale to Lulli, and it was for this theatre that Lulli wrote most of his operas. In 1681 he was naturalised a Frenchman and was also ennobled – and his career came to an end in

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1687 when he died at the age of 54. His death is said to have been owing to an injury he caused to his own foot when conducting a performance of the *Te Deum* at 'Notre Dame'; which he submitted to a quack instead of a qualified physician; and which being imperfectly treated developed into mortification which caused his death. He seems to have been a strangely complex character – at once superstitious and cynical and uncompromisingly self-seeking. A characteristic story is told of him, that on an occasion when he was so ill that he was in terror of dying, he sent for a priest. But in those days people connected with the theatre were outside the pale of the church, and could not be buried in consecrated ground. However such things were always subject to arrangement with priests; and

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the priest told Lulli that the matter could be accommodated and he would go to heaven all right if he would consent to put one of his works in the fire as an appeasement to the Deity. Lulli consented and the score was put into the fire. Later when he received one of his friends at court, the Prince de Conti(?) asked him how he could have been so foolish as to destroy one of his great works of art; to which Lulli answered that he was not such a fool ~~as to burn one of his scores~~ his friend took him for. True he had burned one of his scores – but there was no harm done as he had got another copy! Such is the wonderful bewilderment of superstition as to think he could cajole the almighty by hoodwinking a priest. Lulli was stupendously successful as a business man.

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He piled up money and invested it in land and houses in the growing fashionable quarter of Paris – and when he died they found 58 sacks of Louis D’Or and Spanish Doubloons in his house; he had jewellery at the value of 13,000 livres and plate to the value of 16,707 livres. His home(?) property was valued at 25,000 livres and his whole fortune at 80,000 equal to about 2 millions of our own money. He left a good deal of money to charities and 6000 livres for masses for his soul. It is a very ignoble picture altogether and ~~the worst of it was~~ his French enemies no doubt made the worst of it as they were not unnaturally jealous of him. And the subject is rather a perplexing one for he was not only a very remarkable composer, one of the greatest of the century, but there is an air of distinction and dignity about a great deal of his work which is difficult to reconcile with a totally mean and low character. It is impossible not to associate personal qualities with the nature of artistic products, but no doubt there are cases where

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men ~~combine~~ seem to combine two opposite natures (like Jekyll and Hyde in Stevenson's story) and are capable of being heroic in one phase of existence and despicable in another. But at any rate the artistic quality of his works do great credit to the taste of the French court – for they are undoubtedly much more solid than anything fashionable people (with rare exception) listen to nowadays. He was one of the infinitely adaptable composers – who subordinated personal convictions to the trend of public taste – and thus his work comes to represent most exactly the French idea of dramatic music – and he gauged French predilections to exactly that. The scheme of his operas became the established type and remained so for half a century after his death almost unchanged – And even when Rameau in the next century tried to go ahead and improve upon Lulli's scheme he could not altogether obliterate the traces of Lulli's organisation; which persisted still in Gluck's time and may even be said to be discernible in the works of Spontini and Meyerbeer up to

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recent times. As has been said before he began his series of Operas with his first complete opera ~~*Cadmus and Hermione*~~ the pasticcio '*Les fetes de l'Amour et Bacchus*' in 1672. He probably had to get it ready in a hurry and had not time to write a new work – and patched this work together with portions of old works. Unfortunately we have no means of knowing (?) where the imported pasticcios came from, or what parts of it were written for the occasion. The first of his complete operas was *Cadmus and Hermione* which he produced in 1673. *Alceste* followed in the next year 1674. It is surprising how soon he got into good trim – in *Theseus* which he produced the next year 1675, is quite a good specimen of his work. There is no need to follow them all through. *Isis* which is a very interesting example came out in 1677, *Bellerophon* in 1678. *Phaeton* in 1682. *Amadis* in 1684. *Roland* which is looked upon as his best and which maintained a long and vigorous popularity was produced in 1685. *Armida* which runs (?) it

Pascal Colasse b.Rheims 1649. Pupil of Lulli.
Became 'batteur de mesure' at the opera
1677, maître de musique 1696. "ruined
himself in search of the philosopher's stone".
Wrote several operas the most popular was
Thetis et Psyche (?) 1689.
Here may be inserted ph 21 to 25 inclusive.

very close and seems to have as much good work in it as many(?) was produced in 1686 – and the last of all was *Acis and Galatea*. He began another *Achille et Polyxene* but only got to the end of the first act, and his pupil Colasse completed it in his style. It is very noteworthy that the scheme of all of these works is entirely definite and uniform. There is hardly any variation in plan from first to last. The prevailing idea is a courtly function. And as we know courtly functions have a way of getting stereotyped. The taste of the French for ballet and spectacular theatrical effect is copiously illustrated. The subjects being all either classical or mythological lend

The prologues are most frequently devoted to fulsome adulation of the King, a most singular feature of these court operas. We find them in *Pomona* by Cambert 1671 and in *Armida* and in *Achille et Polyxene* 1687 and in Charpentier's *Medea* 1693. In the latter we have Louis est/etait triomphant, tout cede a sa puissance. Ending Rendons luy depuis de ses grands exploits qui conservent le nom de plus puissant des Rois.

themselves most conveniently to spectacular purposes. The main outlines are as follows – the allegorical prologue is a very conspicuous feature which we see in the descendant of the Italian type – for Peri had a little prologue to *Eurydice* and Monteverde had a more extensive prologue in *Orfeo*, and Certin had a huge prologue to *Pario (?) d'Oro*. So it is not confined to French opera though the French prologue was of a more spectacular character than the Italian prologues – more artificial and more stilted. After the prologue the proper xxx of the play begins – and is frequently interlarded with ballets. Everything is planned in a most formal way; and most of the acts end with chorus in a big ballet and big spectacular effects on the stage:

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the most conspicuous musical features are the Overture the ballet music and the fine passages of declamatory music. Lulli does not go in much for set airs. There are hardly any actual arias of the Italian type in his works. Though the simple type of ABA form is occurring most with(?) ; amid(?) them is nothing much representing the typical French chanson of which we hear so much in the early Mascarades. The overture is always of that type of which we have premonitory examples even as early as Cavalini's Oratorios and Rossi's opera *Eunimia*(?). It has the solid dignified slow movement to begin with followed by a kind of fugal movement, sometimes with a short dance movement to finish with. The type persisted after Lulli's time and then in hundreds of examples in the

The complete extended form with slow movement, fugue and minuet is presented in the so-called overture to *Samson*.

music to English plays in the early part of the next century and the most familiar examples to us are such overtures as those to Handel's operas and oratorios – such especially is the *Messiah* - and later we find the same type in Mendelssohn's *St Paul* and Spohr's *Last Judgment*. Lulli made his position first of all as writer of ballet tunes, so in that department we may reasonably expect to find him at his best. But on the whole the ballet tunes are rather disappointing. Being written in most cases for strings only, with occasional movements in which hautboys and trumpets are introduced they seem to us rather monotonous. Of course

[synopsis of Armida, most of which is illegible]

the idea of modern orchestration had not begun to dawn on the world and so there is no chance for sparkling ranges(?) of colour – no variety of degrees of tone. Lulli indeed takes no ~~opportunity of the~~ advantage of the opportunities which the different stringed instruments offer for variety of effect but merely harmonises the tunes; and moreover he makes his harmonisations monotonous by too persistently using all his instruments, and of course there is no figuration, no intent of detail or texture. The tunes are lively and sometimes attractively elegant, but the artistic qualities are reduced to a minimum. The forms too are monotonous. There is no originality of scheme. The tunes are generally in the form of two repeated halves and short. But we can't blame Lulli for that. The principles of design and the methods of diversifying it had to evolve in the course of centuries – and in concordance with the universal law of evolution, dance

[diagram: AB/A1A2B1B2/A1A2A3/B1B2B3]

tunes had to proceed from simplicity to diversity but Lulli illustrates the necessary artistic justification that the elementary simplicity is definite. The tunes are compact and the design is clear. So we have passed the stage of primitive incoherence; and find at last in him the condition in which the design is adequate as far as it goes, and is ready for the next stage of progress(?) in which the details of definite structure will be enhanced by a richer treatment of the component parts – which will by degrees lead (?) out into subordinate definitions and go from complexity to greater complexity of structure, and richer interest of detail. Lulli in some ways shows at his best in the vocal portions of his operas – and it is singular that his instinct for dramatic music led him to be very free in the scheme of his solos. Showing in that

The difference between the Italian and the French scheme was that the Italian ideal was the succession of arias in which notable singers could show off their abilities and the French an entertainment or theatrical display in which ballet was provided for ballet and scenic display by some well known story of mythological or romantic character.

respect in strong contrasts to the ~~note~~ methods of the Italian composers. ~~They had~~ As has been said already he displayed more than enough formality in his general scheme – in the distribution of the Overture, Prologue, Ballet tunes and Finales – but he was more or less free from the bane(?) of the formal arias which were such a conspicuous feature in the Italian music(?). And in this is shown the differences of taste between the Italians and the French. The Italians musical disposition drew them almost to exclusive concentration on the singing – and their operas came to consist of a series (of) Arias for great singers interspersed with recitatives. And even the arias were elaborately arranged in accordance with the claims of the singers for precedence and in such a way as to give the respective voices opportunities

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for contrast and they are elaborately classified in accordance with their characteristics. So that the dramatic purpose and the story of the opera were almost lost sight of. ~~The way to~~ But the French with greater taste for ballet and action and spectacular effect kept hold upon the subject and were not carried away anything like the same extent by the claims of the singing mere vocalist. They must have been to a certain extent interested in the play and in the character who took part in it; and the result is that they hit upon a much better type of dramatic solo music; an elated(?) kind of semi melodious recitative, quite different in character from the empty formal recitation of the Italians, and though affording not so much scope for the artist singing, lending itself much more effectively to the

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various characters and to the expression of the dramatic situation. The solo music suggests much more declamation than the Italian forms and much less vocalization – and this continued to the characterisation of French form of opera and for a short period was most conspicuous in both our English opera and church music as seen in the works of Pelham Humphrey, Purcell, and Blow, who took their cue in the first instance from the French style of such works as we shall later have occasion to observe. Lulli of course had an instinct for organising his artistic material - but it took a different direction from the Italian development, as is illustrated in his frequent use of the form of a ground bass. This is itself happily illustrates the difference between the Italian

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and French feeling for dramatic music. For the ground bass supplies an underlying inconspicuous principle of organisation, which leaves the voice free to utter the words without reiteration in the former(?) which were the most apt to the meaning – while the Italian aria form was much more xxxx and more constricted and the voice was mainly tied to melodic formulas; which xxxx much reiteration of words and hindered the progress of the action.

In the choral parts of his works Lulli also shows his instinct for aptitude of style. He doesn't go in for counterpoint but as far as the development of art allowed him he sets the chorus in rhythmic verses and the effect is, it must be admitted, not particularly interesting to the

Pascal Colasse born about 1640 at Rheims and died in Paris in 1709. To him was entrusted much of the mechanical work and the copying of the score from figured bass by Lully. Colasse was infatuated about discovering the philosopher's stone, ruined himself and died mad. He wrote an opera 'the marriage of Thetis and Peleus' which was successful.

musician, but it has the merit of keeping to the point and not attempting to distract the attention by musical devices which are superfluous. There are one or two effective and vigorous(?) choruses - such as the harmonized air 'Courrez aux armes' at the end of Roland, and not a few short choruses in the prologues. After Lulli died French opera was at a complete standstill. It is generally held that this was caused by the way in which he had monopolised all opera production in France, and crushed all rival composers - But it is quite as likely it was the French opera had got completely stereotyped; and the scheme had become so definite and so distinct that composers found no room to move. The man who secured xx xxxx the best chance of succeeding Lulli

Pascal Colasse see previous page

Marc Antoine Charpentier b.1634 Paris died 1702. Went to Italy when young and studied with Carissimi in Rome. He was appointed Maitre de Chapelle to the Dauphin, but Lulli got it cancelled. Later intendant to the Duke of Orleans.

when he died was his pupil Colasse. Who had been doing all the secondary work for years and the work that he did in completing the opera *Achille et Polyxene*, of which Lulli had only written one act when he died, is some of it remarkably good and expressive. But he appears to have done nothing more.

A good deal of xxx has been laid on the *Medee* of Charpentier on the grounds that it was an attempt to break away from the stereotyped and conventional scheme. Charpentier was born in 1634 in Paris – and studied in Italy under Carissimi, and developed into a good musician. Indeed he seems in that respect to have been superior to Lulli. But he certainly lacked

Charpentier's *Medee* 1693. He also wrote the *Amours de Venus et Adonis* 1678, also an oratorio the *Sacrifice of Abraham*, and other sacred music.

many of Lulli's serviceable qualities. And the much vaunted *Medée* when it is examined seems almost more clearly(?) conventional than Lulli's works. It has the usual French overture and the usual prologue with the extravagant flattery of King Louis, and marches and ballets and choruses. (He) used all the tricks which lend themselves to theatrical effect and includes even an Italian song in the middle of a French dialogue, cast in the Italian style. But the vaunted dramatic form doesn't amount to anything. Indeed there is nothing as dramatic in the work even as Cavalli's song in his *Medea*, and as far as getting the French opera out of the conventional ruts(?) it effected nothing at all. The course of the history went on just the same 'til far on into the next century. The composers who won fame in it in the latter part of the seventeenth century were Des Mants(?)(1662 -1741) whose *Venus et Adonis* was

In fact the Germans from the very outset showed these predispositions which ultimately found(?) them this preeminence. It was their impulse to express their deepest feelings in music, when other nations only need it to express their lighter feelings.

brought out in 1697 – Des Touches(?) (1672-1749) whose *Amadis de Grece*(?) came out in 1699 and Campon (1660-1744) whose *Hesione* came out in 1700. They all have quite the same appearance as Lulli's works and few idiosyncracies of their own. Though Campon won some special repute for the melodiousness of his solos.

Now it is well to see how differences of national disposition affect the course of art. And nothing could be more significant than the course of German art during this century, when the French concentrated all their profitable energy upon theatrical music. The attitude of Germany was profoundly different. They took their art much more seriously, and all the music they produced of any importance was in some way committed with religious sentiment, they came late into the field, and first found this musical awakening

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under the inspiration of the enthusiasm grounded in the Reformation. Its first manifestation was in the character which began with Luther (1483-1546) and became such a conspicuous feature of their religion and musical life that they permeated all branches of composition – and indeed formed the foundations of many of the most interesting forms they cultivated. To this we must return later. At present I want to take the first manifestation of their artistic energy in the 17th century. These are mainly centred in the strange devotional personality of Heinrich Schütz. He was born in 1585 in Köstritz in Saxony, and was in the choir of the Landgraf von Hessen Kassel as a boy. The Landgraf perceiving his promise, sent him to ~~xxxxxxxxxxxxxxxx~~ Venice to study under Giovanni Gabrieli. Which proved essentially congenial – and indeed it was fortunate that the new

The musical energies of the Germans were devoted to religious music and took two main courses – the development of sacred church music – and of organ music which latter was also associated with religious functions.

NB The Renaissance & Secularisation.

Every serious subject was associated with religion. But outside religion seriousness was generally held to be inappropriate.

It's only by degrees that depth of feeling has been realized as possible outside Italy's secularization (?) of religion.

German art should lay its foundations under the influence of a branch of Italian art, where there was so much in common with the German attitude towards music. Venice had originally been the place where the influence of a northern race had been most powerful – as it was there that so many of the Netherland composers had settled, and they established there a tradition of seriousness and intellectuality which was much more consistent with northern ideas and northern proclivities than the Italian secular art of Florence and Rome. Giovanni Gabrieli was one of the great representative organists of his time - and among other things he experimented in church music of a very interesting character. Maintaining in some of its aspects the great traditions of Palestrina and Lassus – but introducing all kinds of effects which ministered to the closer expression of the words, and characterisation. Schütz was with Gabrieli 'til his death in 1612 and then returned to Germany.

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At first he was with his patron the Landgraf – but in 1616 was appointed Capellmeister to the Elector of Saxony in Dresden where he had wider opportunities at his disposal; as in the Electoral chapel there was a choir and an organ and even something of a band. The works he wrote under these conditions are already(?) unique in their way. In some ways very impartial but infused with the most fervent ardour of earnest devotion, and deeply expressive. He delighted in writing works for large choirs unaccompanied in which he grouped the voices in original ways, generally dividing the voices into two choirs of different proportions, which carry on a sort of dialogue. The most extraordinary of them all is the *Symphonia Sacra*

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dealing with the conversion of St Paul – which is written for 14 voices – which begins with strange kinds of ejaculations at the very bottom of the scale – rising by degrees as more voices take up the words “Saul Saul why persecutes thou me” ‘til the whole available range of vocal sound is covered. And then single voices take up the words ‘ it is hard for them to kick against the pricks’ answering one another. Then the whole choir comes again with the ominous recurrence of the “Saul, Saul” and ultimately the music dies away with the reiteration of the “why persecutest thou me” softer and softer ‘til it seems to pass into the distance and cease – only two voices remaining at last to whisper the words pianissimo. It is evident that Schütz had the situation

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deeply set in his mind; and was trying to feel it as Saul would have done himself. This marks as strongly as possible the attitude of the Austrian mind. For when the French had been trying to lay out their music with their mind set upon the external theatrical effects, Schütz was looking to the inner man – to the psychological condition – to the true interpretation of the emotional and temperamental man, and it is this just attitude of mind which has pervaded Teutonic art ever since and made it arrive at its supreme greatness. There were many other works of similar cast. Such as the setting of the Lord's Prayer for nine (?) voices and a setting of the famous hymn 'nun danket alle Gott'. He called these Symphoniae Sacrae. But of even greater intent and artistic importance

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are the strange group of quasi oratorios and passions. The most important is the oratorio *'The Resurrection of Jesus Christ' 'Historia der Auferstehung Jesu Christi'*. This is altogether unlike any oratorio in existence. Extremely slender in musical material, and very archaic but deeply expressive and sincere. There are only two choruses in the whole thing which come at the beginning and at the end – and the rest is merely a dialogue conveying the story which is distributed to various singers in the traditional plan adopted in what was called Passion. The evangelist telling the story in an archaic kind of recitative which is founded on some traditional kind of plainsong and is accompanied by 4 gambas – and the rest of the characters such as the Marys, and the angel at the sepulchre and the disciples and others

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being taken by various other voices as the dialogue comes in. The four 'Passions' are dealt with in the same manner but they are more slender as there is no accompaniment whatever supplied. The evangelist again takes the duty of telling the story and the other characters come in in their time and there are a lot of short dramatic choruses. Such as that of the apostles when they cry 'Lord is it I' in answer to their master's prophecy that one of them should betray him – and the outcry of the Jews 'away with him and give us Barabbas' and the fiery 'crucify him'. All of which has a strange likeness to John Sebastian's chorus to the same words in his famous *Matthäus Passion*. Besides the 4 passions Schütz wrote a set of oratorios called "*The seven last words upon the cross*" and "*the Birth of Christ*". Schütz fell upon untoward times. For soon after his appointment to the Electoral Court of Saxony the terrible religious wars broke out which devastated the greater part

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of Germany and reduced the people to such misery and destitution and brought about such financial disorganisation that music had no chance to develop. Indeed for a term Schütz went to Denmark where he was Capellmeister from 1635. He died in Dresden in 1672. Among his works mention is always made of his setting of 'Daphne' one of the earliest attempts at an opera libretto written by Rinuccini(?) and presumably set by Peri in the earliest days of the New Music at Florence. Schütz stood alone among the German composers of the seventeenth century, and was indeed the most interesting German composer before John Sebastian and Handel –

And the new movement when it had taken root was carried on by a number of German composers, who wrote a vast lot of sacred music in the later part of the century. Perhaps the most successful and certainly the most prolific of these was Andreas Hammerschmidt who was born in xxxxx in 1611 and became organist of Freiburg in January 1635, went to Zittau in

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1639 and died in 1673. He wrote sacred concerts, sacred symphonies, sacred madrigals, motets. Xxxx xxxxx. The most interesting and characteristic of his work are the '*Dialogues between God and the believing Soul*' which illustrate the attitude of the new Protestant phase of religion, and there are in both spirit and treatment prexxxx of much of John Sebastian's music I his cantatas – in which there are many such dialogues between God and the soul and between 'Jesus and the soul' – suggesting intimate personal relations in all cases. Hammerschmidt's works are just for solo voices and accompaniment; and an xxx xxx musical artist , but often euphoric(?) and for the most part eminently earnest. But it is notable that Hammerschmidt fell more under the influence of the Italian style more than Schütz had done, and there is not in his works the same degree of devotional piety and depth of meaning that there is in Schütz's works and one even comes across passages that suggest the histrionic

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and superficial effects which one comes across in the Restoration music in England – as for instance in the ‘gabbling’ alleluias in the Restoration Anthems. Of the composers of mark who were Hammerschmidt’s contemporaries who worked on similar lines were Johann Rudolf Ahle born 1625 who was organist at St Blasius in Muhlhausen – where afterwards JSB was for a short time. Ahle like Hammerschmidt produced Sacred Dialogues, Sacred Arias, Andachten. His most notable collection(?) was that of the “*Thuringische Lust Garten*”

Ahle developed considerable forms (?) of writing elaborate solos for the voice. And the influence of Italian models becomes more and more apparent in his work inclining to a showy superficiality. His son Georg Ahle b.1650 – d.1706 was also a composer of mark and wrote some expressive solo music much more modern(?) in style than the music of Hammerschmidt. I think he was the immediate predecessor of the Organistship of St Blasius. Another composer of mark was W.K.Bregel b.1626 Capellmeister of Darmstadt – but this brings us to an interesting point in the story – entailed by the influence of Italian music, and the tendency to develop large types of art(?) of Teutonic character, which we must consider later.

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And in order to get a good hold on this situation it is necessary to look back a little. The principle of employing music mainly for most serious purposes which is the root of the Teutonic ideal of art, is illustrated forcibly by the part taken by the Chorales in the musical story of the seventeenth century. No feature is more striking in the story of the Reformation in Germany than the prominence of the chorales played in it. Luther had a great and deep belief in the power of music, and he was mainly responsible for bringing into use the vigorous noble tunes which infused warmth and fervour into the religion of the followers of the new form of religion. He himself was answerable for a few of these. For this the best secular tunes were employed – such as Isaac's '*Innsbruck ich muss dich lassen*' but once started numerous composers applied themselves to the congenial(?) task of supplying new tunes – and they were produced (in)

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profusion from that time forward 'til well into the eighteenth century. They were not all successful – but some took such hold of the popular mind that they became a sort of sacred and treasured possession; and were invested with a sort of special sanctity by the popular imagination. And then it came about that they not only sang them in their original form, but they began to employ them in various ways as a kind of tent(?) for musical works – as for instance in choral works in which the various lines of the hymn tunes were taken up by various voices; and skilfully knitted together into a composite whole which the original chorale supplied by basis of consistency. ~~Which~~ And this appealed to the minds of the people because they were so intimate with the chorales themselves; and recognised each musical phrase as it presented itself. But the most striking and interesting form of art was

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developed on the chorale was the form known as the Chorale Vorspiel or Prelude to the Chorale. It grew out of the practise of playing something on the organ before the chorale was sung, and German organists instead of playing the tune just as it stands as is commonly done in modern churches, took the opportunity to embellish the tunes with interesting harmonisations, to add ingenious types of accompaniment., and as time went on they devised skilful fantasias on subjects taken from the more striking features of the tune of the chorale. It seems highly probable that this was done at first by extemporisation, but in time composers arrived at making elaborate and ingenious written compositions in this form. And there is no doubt that the practise had a great share in the development of the splendid school of composition and performance of organ music in Germany. Which grew up and attained to

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such remarkable importance in the course of the seventeenth century. For organ music was indeed the first branch of art which the Germans realised themselves. This important form of art had two main branches | the seventeenth century, one representing Italy and South Germany, and mainly connected with Roman Catholic establishment, and the other North German and connected with the Protestant Church. The earliest great representative of the southern branch was Girolamo Frescobaldi who was born in 1583 at Ferrara and in his best(?) time delighted the congregation Roman people by his performances at St Peter's Church (he) was organist from 1608. He died in 1644. Of his pupils the most remarkable was Jakob Froberger the date of whose birth is unknown, who was organist at Vienna, and died in 1667. He indeed was one of the most interesting composers of ~~that~~ his

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day and experimented in music for the clavecin as well as music for the organ. Another famous organist and composer of the southern school was Gaspar Kerl who was born 1621 and died at Munich, where he was court Capellmeister in 1693. He was not nearly such an interesting composer as Froberger though his style was solid and dignified. His organ works have not much of real instrumental style about them, but is written more in a choral style – which is illustrated by the fact that Handel, while he was putting *Israel in Egypt* together, did not find it necessary to alter materially one of his canzonas which he scored and added words to and incorporated as the chorus “Egypt was glad when he departed” in that famous work. The influence of the Italian style tending more and more towards harmonic treatment, was unfavourable to organ composition and the southern branch rapidly deteriorated in the vigour and intent of their work. The latest organist composer of importance in that branch was Georg Muffat, whose birthdate is unknown. He sprang from a Scotch family. He was of a roving disposition and was for a time in Paris where he studied Lulli’s methods

Scheidt organist of Moritzkirche in Halle from 1609 and died at Halle 1654. “Jubilatum nova” – psalms. Sonatas. Figured Chorales. Fantasias. Passamezzi. Organ pieces in tablature 1624.

which he put into practise very happily in some very effective suites for stringed instruments – made up of overtures in the Lulli form, and ballet tunes after the manner of those which he heard in Lulli's operas. He wrote also some very amiable(?) and effective organ music. He was at one time organist of Strasbourg Cathedral, and lived in Vienna for a time and later was organist to the Bishop of Salzburg. He died in 1704. After his time the southern school ceased to have any importance. But the northern school went on growing in strength and interest 'til they ultimately culminated in the personality of the great J.S.B. The earliest representative composer was John Pieterzoon Sweelinck of Amsterdam; who was born there in 1562 . He was really a great and important composer both of organ music and of choral music – a great personality altogether and one of the first to achieve big(?) and well developed fugues. He was organist of Amsterdam and lived 'til 1621. One of his most important pupils was Samuel Scheidt born 1587 at Halle. He was a typical example of the Protestant school of organists and devoted himself among other things to the attention of that interesting form the Choral Vorspiel of which I was speaking just now. His style was dignified and massive. Another interesting

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pupil of Sweelinck was Heinrich Scheidemann born around 1590 and d.1663 who was organist of the Katharinakirche at Hamburg, and also cultivated the Choral Vorspiel. As time goes on the distinguished northern organists become too numerous to mention. One of the most important was J.A.Reinken who was born at Deventer in Holland in 1623 – was assistant organist to Scheidemann at Hamburg from 1658 and succeeded him in 1663, and lived long enough to be listened to with admiration and profit by Johann Sebastian himself – he died in 1722 at the age of 99 having been an organist for 74 years! A very remarkable composer who was also connected with Johann Sebastian and exercised much influence on him was Johann Pachelbel, who like Muffat was of a roving disposition and combined some of the qualities of both the northern and the southern schools. He was born in 1653 at Nuremberg and died there in 1706. He was for a time in Vienna and there imbibed some of the southern influence; later he was organist at Eisenach and other places and returned to Nuremberg for the latter part of his life where he was organist of St Sebald's church. He was one of the principal representative composers of the Choral Vorspiel and produced some of the finest examples known. He also wrote much other organ music, fine sonatas and fugues, and was one of the earliest representative composers of the German school of clavier music. He had great instinct for style and was one of J.S.B's most important forerunners. Even more interesting and

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remarkable was the Danish organist Dietrich Buxtehude; born 1637 in Helsingir(?). He became organist at Lübeck, an important north German musical centre in 1668 and lived there 'til his death in 1707. He is probably the composer who exerted most influence over John Sebastian who went in his early days to Lübeck to hear him and after John Sebastian he is one of the most interesting organ composers who ever lived. ~~After that we are xxxxxxxxxx~~ He wrote a great number of Choral Vorspiele, next to John Sebastian the finest extant; as he had a greater instinct for instrumental style than any other composer of his time. He also wrote effective and most interesting Toccatas, Fugues, Ciacconas and a Passacaglia; in several of which we can see the models of John Sebastian's own works. It is about this time that several members of the great Bach family begin to become very noticeable. Such as John Heinrich Bach, great uncle of John Sebastian and organist of Arnstadt b. 1615 d.1692, and John Christoph Bach, John Sebastian's uncle who was born 1642, was organist at Eisenach and died in 1703. The latter wrote fine examples of the Choral Vorspiel as well as some very fine choral music. ~~Another~~ His brother Johann Michael is also very noticeable – born at Arnstadt 1648 he became organist at Gehren(?), when he died in 1694. He wrote works of the same calibre as his brother, though not so interesting. ~~We must now turn to the works of the~~ The branch of the Choral Vorspiel which has so often

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exerted(?) a curious influence upon these composers' choral works. For in the earlier church cantatas, which were by degrees growing in importance, one of the most striking features is the profuse employment of chorales; which was often treated in an analogous manner to the Choral Vorspiel – Whole cantatas consisting in some cases of a series of quasi variations on a chorale. An important composer of this class of work was Franz Tunder (1614-1667) who was Buxtehude's immediate predecessor at Lubeck. His opportunity for writing important choral works was the institution of the "Abend Music" at Lübeck. They were performances of church cantatas and such works in church with band and chorus, which took place in after afternoon service on the 5 Sundays before Christmas; and for these occasions Tunder wrote church cantatas founded on such famous and familiar chorals as *Wachet Auf*, *Ein Feste Burg*, and *Hilf mir Gottes*

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güte Preisen(?) . When Buxtehude followed him he also wrote a number of interesting works for choir and orchestra in a similar line. Tunder's works of the kind were often mainly a series of movements founded on chorales – Buxtehude improved upon this by introducing independent movements together with the movements founded on chorales, thereby developing the form of the church cantata more and more in the direction of its ultimate form as represented in the great church cantatas of J.S.Bach. Indeed in a few cases he arrived at almost the exact form used by J.S.B. – and what is still more interesting it is possible to surmise (?) points of style in both Tunder and Buxtehude which are familiar in the works of J.S.B. – thereby establishing the direct continuity of the tradition. Buxtehude does not show himself greater

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so much at home in these choral and instrumental works as in his organ compositions. But they have decidedly interesting traits. One of the most curious things about arts development at this time along with the faithful developments of the form in which the chorales played so important a part is the fact that simultaneously the influence of the Italian style becomes more and more important perceptible. The movements in which the chorales played a part were essentially Teutonic in the xxx of polyphony and in the vigour of expression. But in the solo music and in the choruses in which the chorale did not play a part we come across unmistakable phrases which show Italian influence. The composers in writing solos gave up the archaic and deeply felt declamatory ~~teutonic~~ style which had been cultivated by the earlier composers such as Schütz and Hammerschmidt, and tried to

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write arias like the Italians with more definite form and more melodious parts(?) than previously. While in their choral music apart from the Chorale movements they adopted a more harmonic style. More chordal(?) and simply massive. The most remarkable example of this is an outstanding work by Johann Christoph Bach (before referred to) called the *Battle (of) the Angels and the Devils led by Satan and the Archangel Michael, as related in Revelations*. It is written for ten voices in contrasting groups of 5, accompanied by strings, bassoon, organ and 4 trumpets and drums. The structure is outstandingly simple and one big chorus consists of little more than the chord of C rhythmically reiterated. Warlike effort(?) being suggested by the exuberant employment of the trumpets in brilliant passages such as composers of those days delighted in. The influence of the Italian style may be felt in other branches of German music – as for instance in John Michael Bach's motetts for voices unaccompanied. And occasionally it is also felt in John Christoph's motetts. Though for the most part John Christoph adopts a more vigorous free contrapuntal manner. ~~John Christoph did not always write in the style as is shown by the xxxx unaccompanied motetts.~~ The Italian influence was the unstable effect of the dawning feeling for instrumental music; which had to go through complete transformation before the story of modern harmonic instrumental music could begin. The period we have amid it (?) brings in the arrival on the scene of such great heroes of art

such as Handel and J.S.B. and Kuhnau, and we must defer consideration of this work 'til later. ~~Meanwhile we have~~ And we still have the important development of musical art in England to consider which may possibly occupy us all next term. What we look back to immediately as our subject this term is the curious contrast between the French art of the time and the German art. The one almost exclusively connected to the theatre the other with religion. The one becoming conventional to such an extent that it came to a full stop for several generations. The other gaining in strength and xxxx under the influence of an earnest and deeply felt attitude, 'til it was ready to blossom out with the great achievement of Handel and Bach. And in the organ music played a permanent part, being the source from which the style even(?) much of the church music of the time was developed and the influence continued to prevail even in John Sebastian's works.

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